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ABSTRACT

A course in introduction to music emphasizing harmony is presented. The approach used is a laboratory approach in which pupils will develop skill in playing percussion instruments, sing, listen to, read and compose music with emphasis on elementary concepts of harmony. Course objectives include: (1) The student will recognize duple, triple, quadruple, quintuple, and sextuple rhythms in their simple and compound forms; (2) The student will know names of lines and spaces of treble and bass clef, order of flats, order of sharps and will have a knowledge of key signature construction in major and minor modes; (3) The student will show a knowledge of tuning various percussions so as to get the best possible tone quality from the instruments; (4) The student will show the proper handgrip of his striking devices for all percussion and accessory instruments; and (5) The student will demonstrate the proper wrist action in playing on a drum pad and he will experience playing all the percussion instruments with proper technique. Course content covers the development of performance skills. (Author/CK)

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# AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

TE 499 782

MUSIC

Instrumental Techniques - Percussion

5642.4,3

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DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

# INSTRUMENTAL TECHNIQUES - PERCUSSION

COURSE NUMBER: MUSIC: 5642.4-3

TE 499 782

Written by: Jesse Pearl

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

OUTLINE FOR QUINMESTER PROGRAM

I. COURSE TITLE

Instrumental Techniques - Percussion

II. COURSE NUMBER

5642.4-3

III. COURSE DESCRIPTION

An introduction to music emphasizing harmony. A laboratory approach in which pupils will develop skill in playing percussion instruments, sing, listen to, read and compose music with emphasis on elementary concepts of harmony.

IV. COURSE ENROLLMENT GUIDELINES

Students will have successfully covered the work of course number 5642.3-3 or its equivalent, or will demonstrate advanced musicianship and performance skill to the satisfaction of the music teacher.

V. COURSE OF STUDY OBJECTIVES

A. Musicianship

1. The student will recognize duple, triple, quadruple, quintuple, and sextuple rhythms in their simple and compound forms.
2. The student will know names of lines and spaces of treble and bass clef, order of flats, order of sharps and will have a knowledge of key signature construction in major and minor modes.

3. The student will show a knowledge of tuning various percussions so as to get the best possible tone quality from the instruments.
4. The student will know how to care for and maintain the various percussion instruments.
5. By the configuration of certain note patterns, the student will be able to recognize the places where the use of drum rudiments can be applied to the reading.
6. The student will be able to recognize all the rudiments in print.
7. The student will recognize the larger forms that are found in band and orchestra literature.

B. Performance

1. The student will show the proper handgrip of his striking devices for all percussion and accessory instruments.
2. The student will demonstrate the proper wrist action in playing on a drum pad and he will experience playing all the percussion instruments with proper technique.
3. The student will play the open, close, open speeds of the 26 standard rudiments as set forth by the National Association of Rudimental Drummers.
4. The student will play in the various simple and compound time signatures of duple, triple, quadruple, quintuple, and sextuple rhythms in their simple and compound forms.
5. The student will play with reasonable accuracy the music contained in A New Introduction To Music, by Howard A. Doolin, Levels III and IV.

6. The student will have a knowledge of the Grand Staff. He will study the method for tuning tympani, and demonstrate rolls and related readings on this instrument.
7. The student will recognize and adapt to his reading of music, the rudiments as they may appear.
8. The student will demonstrate a working knowledge of all the percussion instruments as used in the symphonic band and orchestra.

VI. COURSE CONTENT

A. Development of performance skills.

These fundamentals will be stressed greatly at first until they are mastered, then continue to develop concurrently with musical concept development.

1. Logistics

Proper height and adjustment of pad
Proper alternating stick concept
Changing of various heads
Care of instruments

2. Proper handgrip of sticks

Proper wrist action
Proper dynamic control

3. Pitch

Ear training through bell-type keyboard instrument
Tuning snare, bass, tympani and tom-tom for characteristic tonal effects

4. Articulation

Proper use of wrists to achieve an even tempo
Proper elevation of sticks for consistent speed of notes
Use of various rolls with accents occurring on different parts of the beat

5. Dynamics

   Piano
   Forte
   Mezzo (combination)
   Crescendo
   Descrescendo

6. Review staff notation reading skills.

7. Rote drills on rhythmic patterns.

8. The student will be a member of a percussion ensemble, practising this type of literature and being able to play on any of the required instruments called for in the music.

9. The student will read typical band and orchestra music.

VII. COURSE PROCEDURES, STRATEGIES AND SUGGESTED LEARNING ACTIVITIES

GENERAL GOALS:

A. Logistic

1. Determine proper placement of student in percussion class by administrating a simple rhythmic repetition test.

   Suggested material: "The Beginning Percussion Class," Jesse Pearl. The Instrumentalist. October, 1966.

2. Assembly and care of instruments.

   Materials: Filmstrips on band instrument care produced by EBF Films emphasize the intricasies of band instrument care for each section.

3. Introduction to the complete family of percussion as orientation.

   Materials: Capitol and Angel Records Special HBR21003 Music Educators Series, "Percussion."

B. Tone

1. Learn technique of extracting the best possible tone from each of the percussions.

   Materials: "Percussion Pointers," an educational aid produced by Rogers Drums.

C. Articulation

Learn to adapt various styles of notation to the techniques of percussion instruments.

These suggested procedures are for the use of the teacher, not to be considered mandatory. Every activity or piece of music should be chosen for specific musical purposes.

First Week:

Harr - Review of lessons 6 through 23. Use the recording that accompanies the method to provide musical background for practice. This will enhance the student's recognition of a steady beat and strengthen his ability to sustain it.

Second Week:

Harr - Lessons 25 through 29.

Review of marches.

Use of ten and eleven-stroke rolls.

Frank Arsenalt - Record of rudiments covered to date.

Students practice opening and closing rudiment and attempt to match the speed of the record.

A New Introduction to Music, Level III, Howard A. Doolin - Review introduction to key signatures. Use of the eighth note as the "denominator" in time signatures.

Page 2 - "Skip to My Lou". Students add correct key signature.

Third Week:

Introduce thirteen and fifteen stroke rolls.

Rubank - pp. 7. Review 3/4 and 6/8 meter with one and two beats per measure.

Page 12 - Use of 3/4 and 6/8 meter patterns, adding rolls.

Harr - Lessons 31-32-33. Cut-time exercises and marches.

Rubank - Pg. 13. Use of dotted notes.

Doolin - Pg. 6 - Further drill on recognition of missing key signatures.

Pg. 7 - Chromatic scale.

Fourth Week:

Compare flam tap with flam accent #2.

Single paradiddle.

Harr - Lesson 34 - reading triplets.

Lesson 35 - review of dotted notes.

Doolin - pg. 8 - C Major scale. Discuss whole and half-steps in Major mode.

Harr - Lesson 37 - flams

Rubank - pp. 10-16. Use of flams.

Doolin - pg. 20. Introduction of melodies in Key of G.

Fifth Week:

Introduce triple paradiddle and triple paradiddle with triple accent.

Rubank - Pg. 17. Seven-stroke roll.

Harr - Lessons 39 - 46. Development of skills and overcoming problems involved with 6/8 meter.

Doolin - Pg. 25. Introduction of F Major scale.

Sixth Week:

Introduce drag paradiddle no. 1 and 2 and flam paradiddle.

Rubank - pp. 18-20 - Snare drum studies. Introduction of use of snare.

Harr - Lesson 48. 3/4 exercises in various sixteenth note rhythms with rolls.

Doolin - Pg. 41. Introduction to the minor mode.

Seventh Week:

Introduction of ratatap and double ratamacue.

Harr - Lessons 49 and 50. Syncopation.

Lesson 51. Study of bass drum.

Rubank - Pg. 22 and 23. Bass drum studies.

Pg. 24 - Snare and bass drum studies.

Use team on snare, bass, and cymbals for drill.

Doolin - Introduction to Music - Level IV. Ear training in developing awareness of chordal structure.

Eighth Week:

Introduction of bass clef.

Use William Ludwig's tympani book as a guide in teaching tuning the tympani.

Practice tympani rolls and simple reading exercises.

Begin small percussion ensembles. Students are to change to different instruments within the ensemble to give an equal amount of experience on each.

Stone - Stick Control.

Introduction to alternate sticking techniques in one basic rhythm pattern.

Ninth Week:

Continue work on tympani. Work on crossing techniques.

Introduce Latin instruments and the techniques peculiar to each.

Practice the various sound effects used in the literature of the performing groups.

VIII. RESOURCES FOR PUPILS

Books:

Harr, Haskell W. Drum Method Number One. Cole.

Harr, Haskell W. Drum Method Number Two. Cole.

Whistler, Harvy. Reviewing the Rudiments. Rubank.

Yoder, Paul. Elementary Method for Drum. Rubank.

IX. RESOURCES FOR TEACHERS

References:

Bartlett. Guide to Teaching Percussion. Brown.

Bartlett. Percussion Ensemble Method. Brown.

Firth, Vic. Percussion Symposium. Carl Fisher.

Pearl, Jesse. "The Beginning Percussion Class," The Instrumentalist, October 1966.

Wickstrom, Fred, Jr. Percussion Syllabus. University of Miami.

Unknown. The Mallet Percussions and How to Use Them. J. C. Deagan, Inc.

Texts:

Bellson, Louis. Modern Reading Text in 4/4. Henry Adler, New York

Doolin, Howard A. A New Introduction to Music Level III. General Words and Music, Chicago.

_____. A New Introduction to Music Level IV. General Words and Music, Chicago.

Feldstein, Saul. Breeze-Easy Percussion Ensembles. M. Witmark and Sons.

Gardner, Carl. Modern Method for Bells, Xylophone, Marimba, and Chimes. Carl Fisher.

Gardner, Carl. Modern Method for Tympani. Carl Fisher.

Goldenberg, Morris. Modern School for Snare Drum. Chappell.

Harr, Haskell W. Reading Material for Drum Method #1, Overture Style Music. Cole.

_____. Reading Material for Drum Method #1, March Style Music. Cole.

Jerger, Jacob. Bongo Playing Made Easy. Slingerland.

Ludwig, William. Tympani Instructor. Ludwig.

Mott, Vincent L. Evolution of Drumming. Music Textbook Company, New Jersey.

Stone, George Lawrence. Stick Control. Stone, Boston.

Unknown. Latin American Rhythm Charts. Fred Gretsch Manufacturing Company, Chicago.

Films:

Percussion: The Pulse of Music. NET, 1957.

Rhythm in Music. Coronet, 1951.

Percussion: Music With A Beat. UMTV, 1957.

Music of India: Drums. India, 1953.

Pen Point Percussion. IFB, 1951.

Records:

The 26 Standard American Drum Rudiments. Ludwig Drum Company, Chicago.

Harr Drum Record No. 1. Cole.

Percussion. Capitol and Angel Records Special HBR 21003.

Saul Feldstein, Percussion. Clinician Series, Golden Crest Records, C.R. 1005

X. ASSESSMENT

Course offerings must be assessed in terms of their own objectives. Assessments may involve such procedures: use of standardized tests, self-designed test (written, oral and performance), teacher observation, student interview and group discussion.